



GALERIE LEONARD & BINA ELLEN ART GALLERY
UNIVERSITÉ CONCORDIA UNIVERSITY
1400, BLVD. DE MAISONNEUVE O. LB-165
MONTRÉAL (QUÉBEC) H3G 1M8
WWW.ELLEGALLERY.CONCORDIA.CA
T 514 848 2424 # 4750

SIGHTINGS 9: CANADIAN PAINTING



Marc-Antoine K. Phaneuf

MARCH 3 - JUNE 12, 2014

Canadian Painting will be presented without interruption in the display cube installed in the ground floor of the Hall Building at 1455 De Maisonneuve Boulevard West.

The project is made possible by the Canada Council for the Arts.

Image: Marc-Antoine K. Phaneuf, *Riopelle* (detail), 2013, Le Lobe.
Photo: Jean-Marc E. Roy

GALLERY HOURS:
Tuesday to Friday, 12 - 6 PM ;
Saturday, 12 - 5 PM

ACTIVITIES: ELLEGALLERY.CONCORDIA.CA

TOURS: Marina Polosa, marina.polosa@concordia.ca
514.848.2424 ext 4778

FREE ADMISSION / Wheelchair accessible



Marc-Antoine K. Phaneuf is the ninth participant in **SIGHTINGS**, the satellite exhibition program of the Leonard & Bina Ellen Art Gallery. Its new installation entitled *Canadian Painting* consist of his impressive hockey player card collection that he has assembled so as to evoke paintings by major artists in Canadian art history, such as Jean-Paul Riopelle, Paul-Émile Borduas and Serge Lemoyne. Crisscrossing sport and contemporary art worlds, the artist prompts encounters between two contrasting cultural forms, and humorously depicts particular sociological realities of our times. Moreover, he creates potentially common reference spaces where viewers are, among other things, encouraged to consider their views in regards to fame and consumption.

The concept of this exhibition program being to install one or several works in a white display structure to reflect on the modernist architecture of exhibition spaces, the artist subverted this persistent space in blocking the view into the interior space. The mean he chose to invest the space with its millionaire tapestries flirting with Canadian modernist paintings reveals its conceptual coherence.

In displaying the works directly on the entire surface of the plexiglass panels so that they block the view into the interior space, Marc-Antoine K. Phaneuf shifts the module's usually three-dimensional exhibition space onto two-dimensions and thus foregrounds the superficiality linked to the idolization of collection objects and millionaire athletes. Moreover, by making it impossible to provide lighting for the project, the artist links this dimness to the badly reproduced works in old art history books and, by extension, to the mediocre photographic quality of many of his hockey player cards. Each aspect of the artist's installation was thus thought out in view of multiplying and problematizing the encounters between popular culture and specialized culture.

Trained in art history at Université du Québec à Montréal, Marc-Antoine K. Phaneuf is a visual artist and author. Since 2006, his work has been presented in several artist-run centres, galleries and museums in Quebec, such as the Centre d'art et de diffusion Clark, l'Œil de Poisson, Vu Photo, the Symposium international d'art contemporain de Baie-Saint-Paul, Articule, Le Lobe and the Musée régional de Rimouski. In 2013, he was nominated for the Prix Pierre Ayot, awarded by the City of Montreal and the Contemporary Art Galleries Association, to honour an emerging Montreal artist. He has published three books of poetry at the Éditions Le Quartanier, among which *Téléthons de la Grande Surface* (Inventaire catégorique) in 2008, for which he was a finalist of the Prix Émile-Nelligan, and *Cavalcade en cyclorama* in 2013, which he wrote during an eight-day writing performance. He regularly takes part in poetry readings for which he has traveled, along with Productions Rhizome, to France and Belgium. He lives and works in Montreal.